LIST! HAZEL DAWN SPEAKS AGAIN

PAULETTE NOIZEUX

of the THEATRES FRANCAIS.

MR. BENZIMO ABROAD.

His Adventures With "The Yellow

Jacket" on the Other Side.

Hazelton of "The Yellow Jacket," holds

on record of plays of American author-

"I have a smattering of French and

"In Russia it was even more easy.

Benrimo, author, with George C.

"MISS SPRINGTIME"

AD Charles Dillingham and Florenz Ziegfeld, Jr., searched could not have found a singing actress better equipped by psycholegy and heredity, not to speak of artistic abilities, more closely related to her job for the name part which they assigned to Miss Hazel Dawn in their production of "The Century Girl."

For if there is any special significance to be attached to the role of

this gorgeously panoplied and alto-gether anonymous young person it is that she represents the very archetype of young American womanhood, the 3,000 people who nightly see "The Century Girl" at the Century Theatra she stands for the institution knows as the American girl. .

girl if ever there was one. Why! She almost as American as though had been bern a pappoose on an Indian reservation. As it happens, she was born a Mormon, whose father and mated, with the result that the born a Mormon, whose father and enjoys, perhaps for the first time in mother and theirs in turn before them this career, the delightful sensation of his career, the elightest tax upon

were all M. rmons.

THE SUN reporter found Miss Dawn that delicate and mysterious psychological mechanism called personality. bout ten minutes before she makes "I suppose," said Miss Dawn, "that feel in the terms in which he would it is because I am such a very Ameri- predicate the thinking and feeling of cat girl that of all the beautiful gowns I am privileged to wear in 'The Coning the role in drama. tury Girl' I like best that of our traditury Girl' I like best that of our tradi-tion Miss Columbia, I am proud of nothing so much as that I am de-nothing so much as that I am de-scanded from two of those Mormon tion of all such I can commend noth-ing so restful as a vacation spent in pilgrims who crossed the desert and working for 'the movies.' pilgrims who crossed the desert and climbed the slopes of the Rocky Mountains a short time after Brigham
Young blazed the trail to the s. ot now known as Sait Lake City. My grand-father, Thomas Emmet, and his wife, who were of the handcart expeditude the strict of that denial, but if personality too during her younger days.

When three years of age Edien Terry, the search of that denial, but if personality too during her younger days. tion, so-called, settled in the desert sisted in too long one may wake up desiring that little Heatrice should, and with their own hands helped to some fine morning to find that most like herself, be an actress, carried her lay the foundations of the present city precious part of his mental equipment on the stage one night during a per-Ogden, where they lived the re- completely atrophied. mainder of their lives. Here my mother was born and likewise my me to withdraw from the Famous "Olivia," a dfamatization of Goldfather, also of Mormon stock, and Players and come back to the real smith's "The Vicar of Wakefield." Lithere in time I and my sisters and stage by way of the Century Theatre the Beatrice was led on the stage by

Indian chief for a father? ism more than anything else that has women on the other side of the foot- play, appearing with Sir Henry Irving made me so glad to return to the lights." made me so glad to return to the lights." legitimate stage after eighteen months with the Famous Players. At first I was enchanted with posing for motion pictures, but little by little I felt myself hampered with the need of oral expression. Without in any way detracting or belittling the wonderful art of pantomime, it has always medium for the Latin born artist, not the unusual distinction of being the the Anglo-Saxon or Teutonic, and shove all else not for the American. of course, posing for the 'movies' the European capitals, as well as in sn't exactly pantomime art, but it is New York. There are a few instances closely allied to it. It confines, restricts the actor merely to physical ship that have had a Continental promovement and facial expression, and duction, though the list is indeed alim. movement and expression of the most but Mr. Benrimo's record is quite with-

out parallel. The play was, of course, "The Yellow Jacket," and the series obvious and pronounced type. "Of course, the financial rewards of moving picture work for actors and of special matiness of the comedy at actresses who have built up a followtimely. It is all the more a distinction ing in the spoken drama are so dazgling that they are not to be blamed it may be added, in that in several for making hay while the sun shines. Instances Mr. Benrimo has acted as the artistic director in spite of the That was what first attracted me to 'movies.' It was like striking fact that the theatre was under the in Oklahoma or finding gold in management of a director of world-Alaska. During the first two months wide repute-a very conspicuous inmy engagement with the Famous stance being the Berlin representation. Player I registered a solemn vow that This was made at the Kammerspiele. whither the spoken drama nor musical where Max Reinhardt is the directormedy should ever know me again. general. The way my bank book mounted up was something stargering, and in re- German," said Mr. Henrimo, "but I turn for the splendiferous income that spoke in the main what Herr Rein-'Benrimo.' He meant the wordless a hours work each day, surrounded th every convenience and luxury, tongue of the stage director who canmidnight hours, no matinee per- not avoid acting the scenes as he inmances, no worry about whether I structs the players. Mr. Reinhardt a little 'frog in the throat' or not. speaks only German, but I will admit that several of the members of his lan unything else, no audience down splendid company have a knowledge from 'taking it out' of me, as we of English, or, if not that, of French, and with a combination of the three all others that in time wears the languages, plus a great deal of pan-or in the spoken drama—the drain tomime, I managed without any diffithe his vitality of that indescriba- culty, and secured even the finer shadmething which emanates from ings of speech and movement. the audience sitting down there in the udification listening to and watching for every player in a 'court' playhouse And this every player feels if he is required to speak at least one lanhas in him anything whatever of the guage in addition to his native one. Unless the actor has the fac- In Budapest this was also the case. multing a subtle personal ap- and since both Russians and Hunof the sudience, he has no busi- garians are gifted linguistically my path was far easier than one s to be on the stage at all.

New in the motion picture drama expect. In Vienna and in the lesser the need of projecting one's personallive levend the footlights — which is
what the actor does when he makes
the personal appeal - is entirely elimishe appeared in a curtain raiser with Graham Browne, called "The Man Who Stole the Castle." It was when eleven years of age that Miss Terry made her first visit to America, appearing with Charles Hawtrey in her old part Gwendoline Tidmersh in "The Man From Blankley's." Returning to Eng-land, she was starred at the Strand Theatre in Frances Hodgson Burnett's "The Little Unfairy Princers." Millie James played in the same play in this

country under the name of "The Little Princess." In book form the story was called "Sarah Crewe." When twelve she played juvenile leads with Edward Terry, the comedian, and the following season came afth time, appearing with Mr. Powers to America with him and appeared in "Somebody's Luggage." New York in the title role of "Sweet Lavender." Then Miss Terry returned to London and appeared with Cyril Maude at the Playhouse in "Toodies."
When 15 years of age she played
Elsic Podmore in William J. Locke's
"The Palace of Truth." After appearIt ing in various plays Miss Terry went

ing to England she appeared in the production "A Midsummer Night's Dream," enacting the role of Titania, the Queen of the Fairles. She then be followed by her return to America tot appear in Stanley Houghton's play "The Younger Generation." She re-turned to England and appeared with is now back in America again for the

THE ACTORS OF EUROPE.

an American Characterises

to the Duke of York's Theatre and understudied Cissie Loftus in "Peter But it is curious that more attention will thrill with emotion. To one na-Fan." During the run of "Peter Pan" has not been devoted to the comparation the gesture is ridiculous; to the
in London, owing to Miss Loftus's illtive criticism of the art of acting in other noble. I don't believe we Angloness. Miss Terry enacted Peter Pas various lands. What is still more re- Saxons can ever feel quite at home during the greater part of the en- markable is that actors as a class so with French acting. We may admire gagement. She then starred with seldom study the technique of their it, but it remains another histrionic Henry Ainley in "One of the Best." art in the work of foreign players. language than ours.

She then joined her Uncle Fred's company, playing juvenile parts and understudying her aunt, Julia Neil-gon. When Fred Terry and Julia Neil-gon. When Fred Terry and Julia Neil-gon. When Fred Terry and Julia Neil-gon. Shortly before the war he made a trip through half a dozen European countries expeared as Marsina in "Kismet," and then came a starring engagement as Marguerite in "Faust" in Australia. In Australia she also starred with Fred Niblo in "Excuse Me." Return-for three whole acts without a trace with the company of vulgarity. Such a feat is not the unnatural to our ears. The French, a sing song delivery which is a little unnatural to our ears. The French, ed Niblo in "Excuse Me." Returnto England she appeared in the
duction "A Midsummer Night's
cam," enacting the role of Titonia,
Queen of the Fairies. She then
ned Miss Horniman's Players, to

more detailed and illuminating than To appreciate French acting we have that of the average layman could pos-sibly be. His attention to detail is sharpened because most of the things he sees done he has himself done well or badly before. The gesture of a hand may tell him yolumes about his

"The French actors use their hands with a freedom that American audi-It is a familiar truth that the soul of a nation is expressed in its theatre.

It is a familiar truth that the soul of a rms in spreadengle fashion the American audience will laugh; the

unnatural to our ears. The French, of course, are the great masters of

to get out of our Puritan skins.
"In Italy, I should say, sxactly the contrary is true. There the audience wants its actors to go the limit. They want to forget themselves completely and be carried away with the acting. Everything is made as vivid, as pictorial as possible. I remember once seeing Salvini in a play tell of his ences would never stand for," said Mr. escape from prison. I say 'see,' be-Nicander in his dressing room the other cause he acted each detail of the process in the most exact pantomime. To the French taste this would be a violation of the first law of art, the

the best in the world. In comedy,

that he may lack in spontanelty. But for emotional acting you must go to Germany. There it is full blooded and human, yet kept carefully in propor-tion by the thorough technical school-

ing which every German workman, whether in art or in industry, receives.
"But Budapest seemed to me the real theatre city of Europe. There perience of going to the theatre with their art, 'Nothing in excess,' gives to Budapest's favorites—it was her their acting a certain reserve that thousandth night in that play. After seems to us to rob it of spontaneity. To appreciate French acting we have seats and cheered, waved their arms and threw their hats into the air. I had always supposed that only the

Italians did that sort of thing.
"The Americans, I think, are the is astonishing how an American actor perhaps only a humble member of a stock company—can pick up and imi-tate exactly a dozen different dialects. "The American audience loves the short, quick gesture. It has become almost an American trait. He works with his hands close to his body. He may characterize the mood of a mous, and much of our American acting is under his influence. On the whole, I should say it is too reserved to the man acting the man over. Perhaps this reserved to the man over. Perhaps the reserved to the man over. Perhaps the reserved to the man over. should say it is too reserved and clency—of doing things without effort, studgy on the emotional side. But At any rate, I think this finesse in exthe English actor of high comedy is pression is becoming one of the distinguishing marks of American acting."

AMUSEMENTS.

AMERICA'S FOREMOST THEATRES AND HITS UNDER THE DIRECTION OF SAM S. AND LEE SHUBERT, INC.

bly a quickness of perception and definess of execution that made it renuine delight to work with them. The first foreign production was at the Duke of York's Theatre, in London. That was in 1913, the season following the presentation of the play in New York. The event was treated as both a 'news' and dramatic one, with reporters 'covering' the former. The and paid 'The Yellow Jacket' one of its prettiest compliments. A reporter asked the natural question, 'Does the play truly represent Chinese life?' To

which his Excellency replied, Suffciently to make me very homesick!" "I did not attend, for obvious reasons, the most recent European presentation, that at the Theatre de la Princesca, in Madrid, this spring. But received, via the management of the theatre, a letter from the King ex-pressing his pleasure at having witessed the premiere and his compilments to both authors and producers.

There is one capital not yet visited-Paris. The play was to have been done in October, 1914; all the scenery and costumes were prepared and some of the parts given out to the players. This was to have been at the Comedie des Champs Elysece. I expect that the plans will be carried out, possibly even before the end of the war, though

ANOTHER TERRY ON THE STAGE

Niece of the Famous Ellen at the 48th Street.

Beatrice Terry, niece of the famous his characterization were he perform-All this is of course a very grateful in her early twenties, she has made formance at the Lyceum Theatre. "It was that which finally persuaded when Henry Itving was appearing in my brother. Now can you imagine and 'The Century Giri.' I had rested anything more American than that?

Unless perhaps to be born in a tepes with a squaw for one's mother and an Indian chief for a father?

Indian chief for a father?

In had rested her Aunt Ellen: she handed flowers to Sir Henry; courtsied, and then made her exit, amid storms of applause.

It is rathef curious that Miss Terry should have made her first appearance

"I think perhaps it is my American- ging of an audience of live men and on the stage in a part in the same nine years old she appeared in "Olivia." There are two boys in this play, Bill and Dick, Miss Terry appearing as Bill. After enacting this role for a year she appeared as the little girl, Gwendoline Tidmarsh, in "The Man From Blankley's" with

MOTION PICTURES.

STRAND — Marguerite Clark in "Miss George Washington" will be the photo dramatic fea-ture of the week. This is the first straight farce in which Miss Clark has appeared on the screen. It is based on the cherry tree story concerning Washington. Other features are "An Eruption of Mount Vesuvius," photographed by Burton Holmes, and a Hughey Mack comedy, "Hash and Havoc." Rinaldo Ariodante, the eight-year-old musical director, will conduct the concert orchestra. The soloists are: Gorcum Bizazian, barytone; Vivian Stratton. conrano, and Helen Scholder, 'cel-

RIALTO-The final instalment of the British Admiralty motion pictures of Sir John Jellicoe's fleet in action will be shown at the Rialto. "The Sin Ye Do" with Frank Keenan. Howard Hickman and Margery Wilson will be the photo drama. Enzo Bozano, basso, is the feature of the russical programme. Other solvists are Amparita Farrar, soprano, and James Price, tenor.

ACADEMY OF MUSIC—

George Walsh in "The Mediator" will be shown at the Fox Acad-emy of Music for the next four days. The screen play was adapt-ed from the book by Roy Norton. It is a Western story of the paradox of a pacifist pugilist.

LOEW'S NEW YORK-Emily

Stevens in "The Wager" is the attraction to-day. Lillian Walker in "The Dollar and the Law" will in "The Dollar and the Law" will be the feature on Monday. Other features of the week will be Edith Taliaferro in "The Conquest of Canaan," Tuesday: Warren Kerrigan in "The Measure of a Man." Wednesday: Charles Ray in "The Honorable Algy," Thursday; Gail Kane in "The Man She Married." Friday.

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oe. 20, 21, 23, 24 and 27 at 2:30 P. M., morning performances at 10:30. Nov. 25, and Thursday, Nov. 30. Mr. and Mrs. Coburn present

THE YELLOW JACKE

"The Yellow Jacket' has come back to town. May it be bere this time for many rooms." Y Trans.
"Don't be copied. You have the plan herause it is beautiful and not because it is routions." Y Y Tribane.

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